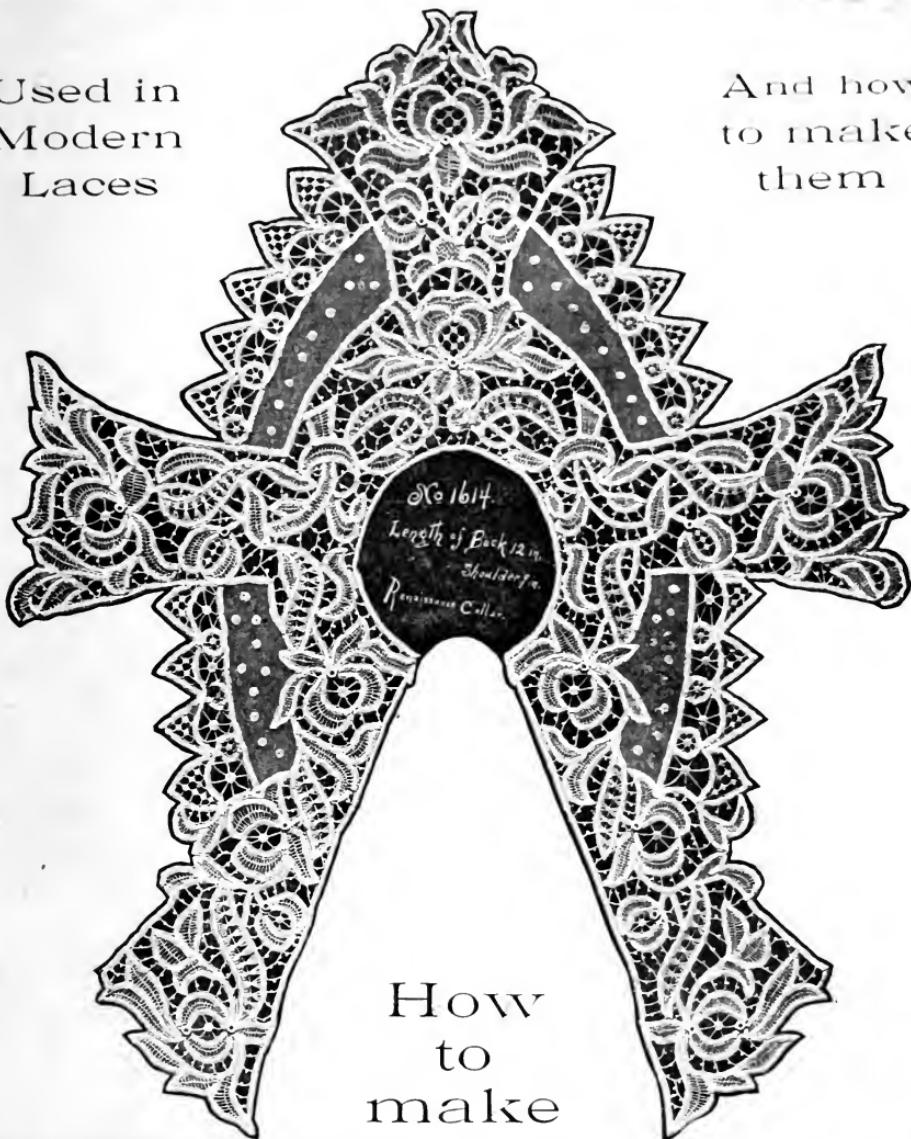


2
125

* * * Fancy Stitches * * *

Used in
Modern
Laces

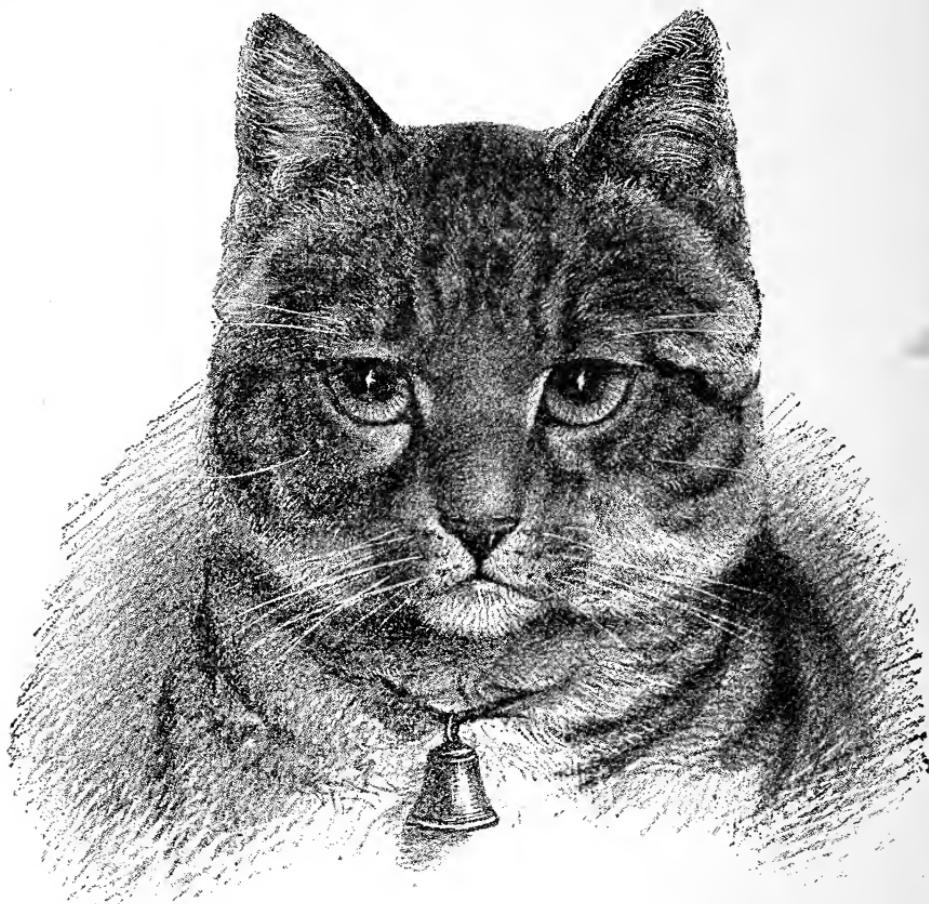
And how
to make
them



How
to
make
LACE



THE OFFICE CAT-A-LOG.



MAJOR.

Here is a CAT, with a handsome face,
And a Cat-chy book:—"How to make Lace."

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NOVELTIES And How to Make Them,

Is the main object of our new book, Paris and Berlin designs
adapted to American needs and moderate purses.

LACE MAKING IS LIKE DRESSMAKING,

You need a pretty pattern and perfect braids
to make handsome and attractive lace.



RENAISSANCE LACE TIE END.

Pattern, fine French braid, rings, thread for two ends, . . . \$1.25
Fine Mechlin net (square mesh), 2 yds. long, 11 in. wide75

Lessons Given on Lace Making

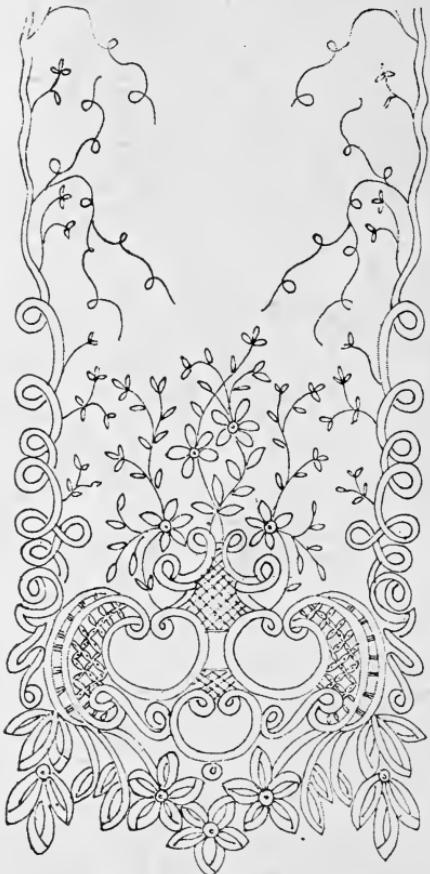
at our rooms by an **EXPERT LACE TEACHER.**

CHRISTIE & CO., 40 and 42 West 22d Street, New York

HANDSOME APPLIQUE TIE ENDS. (Easy to Make.)



Butterfly Pattern, 10c.



No. 17.

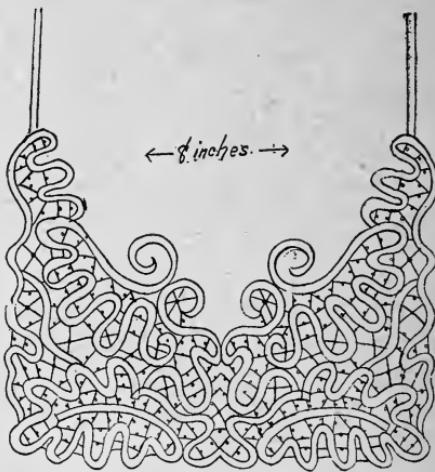
Pattern, braids, etc.....\$1.25.

Fine Mechlin Net (square mesh), 2 yards long..... .50c.

(Mechlin Net for Ties will outwear six of any other material.)

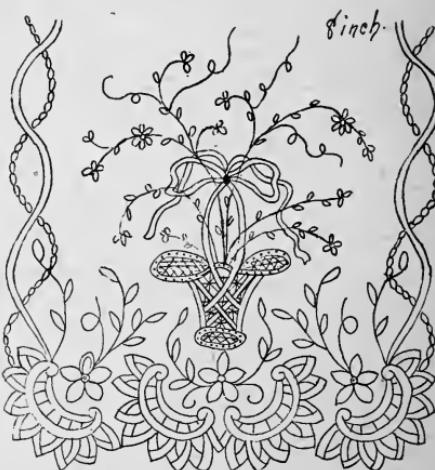
Braids for Ties depends on the style and fineness.

Pattern of tie ends.....25c each.



No. 19.

Pattern, braid and thread.....90c.



No. 18

Pattern, braids, etc.....\$1.00

How to make LACE

Christie & Co.

40 & 42 West 22nd St.,

Between 5th & 6th Aves. New York.

PRICE, 10 CENTS.

March,

1899.

LACE

Ancient and Modern.

BY EMILY RAYNER.

Honiton and Battenburg lace braid work has now become a perfect rage. It is used for dress trimmings, fancy neckwear, hat crowns and various other dress accessories. Also for bureau and buffet scarfs, centre pieces, doilies, tidies, curtains and many other household decorations. It is little wonder that the beautiful work is pleasing. All its component parts are so perfect that it is only a pleasure to form with the imported braid, the dainty filmy lace. It is also a satisfaction to have real hand-made lace articles, in one's home, instead of the stiff machine woven goods that otherwise would take their place. This hand-made lace braid work has a character which no machine can supply ; the very evenness and flatness of machine lace makes it of little value from an artistic point of view.

Saxony Laces

The making of pillow laces in Saxony dates from the 16th Century, the Art having been introduced from Flanders. There are many beautiful legends on the origin of lace, but the prettiest of all reveals the introduction of lace into Germany, and the invention of the pillow and the bone. This legend was lately republished in the New York *Tribune* by Mrs. Cynthia Westover Alden the talented Editor of its "woman's page" It is here inserted :—

" In the middle of the sixteenth century there lived in the Saxon Erzeberg a noble lady, Barbara Uttermann, the wife of a rich mine-owner of the district. By birth she belonged to the distinguished Eterlein family of Nuremberg. The heart of the good woman was devoted to the interests of the poor of this

rough, barren, mountain region, where lay her husband's property, who were reduced at this time to great straits by the decline of the mining business, which had furnished their chief support. The culture of the sterile soil was wasted, and utter hopeless poverty was creeping over the once thriving community. In this state of things the kind soul of Barbara was incessantly revolving plans for the relief of these wretched people.

"One day, accidentally entering an old shaft which had been recently re-opened, her eye was caught by a long stretch of ancient spider webs, of most complex, fantastic patterns glimmering against the moist wall in the early sunlight. An inventive thought fell like an inward ray into the brain of this daughter of Nuremberg. With prophetic eye of taste, she saw in the delicate product of the insect weaver the suggestion of a charming addition to the cumbrous richness of a Medieval attire, and already beheld in fancy the airy web covering the gorgeous brocades in which the patricians families of her native place loved to array their goodly persons.

"'Why cannot human hands,' thought she, 'do what the spider's hands have done?' Day after day she returned to the old shaft to study the work of her little teacher, and then experimented at home. The result in time was the pillow and bone, the simple instruments not yet supplanted by modern improvement for making lace by hand. Specimens were sent to fairs; she taught the art to village maidens; the novelty caught the public taste and spread into other countries, and at this time it gives employment in that district alone to more than thirty thousand people.

"Fifty years since the grateful inhabitants erected in the churchyard of Annaberg, where Barbara Utterman was buried, a monument to her memory. It represents her as sitting, the pillow (or cushion) on her lap, while an angel crowns her with a garland, and bears the inscription:

"'In the year 1561 she became, through the invention of lace-making, the benefactress of Erzeberg.'"

Good Patterns Necessary.

The lines of the design are easily followed with the braids and a few lessons from a competent teacher, if one is at hand, or a few hours study of a reliable lace pattern book, showing all the details of the work, will teach one the plain and fancy stitches that gives the soft rich antique lace effect so greatly admired. You will be interested in noting how nearly the process of this lace making, follows the method of the rare old laces described elsewhere in this article. Only the modern lace worker is fortunate in having her lace materials already prepared. She is not forced to vex her soul and ruin her eyes by spinning her thread, plaiting her ground work, or weaving her patterns. The thread of Antique laces were of remarkable fineness and were spun in dark damp cellars since contact with dry air caused it to break. The spinner was allowed but a single ray of light and was guided chiefly by her touch, and stopped her wheel whenever her wonderfully sensitive fingers felt the slightest unevenness. Because the number of these expert spinners were small, and their work so tedious and unhealthful, the real Brussels thread with which Brussels lace is made was very expensive, costing from \$500 to \$1,200 per pound. Much of the fine pillow lace is also made in cellars, as the damp air is better for the exceedingly fine thread. (*Thread is much cheaper now.*)

Lace Thread.

The term is applied indifferently to all laces made with flax thread to distinguish them from laces made with gold and silver or cotton threads, whether of the pillow or needle. Laces made with flax are much superior to those of cotton, as the latter stiffens and becomes thick when cleaned, while the former always retains its flexibility and clearness. Much of the beauty of the lace depends upon the fineness of the thread, and its superior quality.

Honiton lace thread, until a recent period was obtained from Antwerp and frequently cost £240 a pound.

Modern Honiton and Battenburg Lace.

The very sight of it suggests a happy woman, pleasant home surroundings, or gay hotel life, a dainty work basket, and nothing but content. The patterns, lace braids, and C. & C. lace thread, have all been sent from a professional and practical lace maker's establishment, and there is no care, no strain upon the eyes or nerves, and only the result of a beautiful filmy piece of lace, which any woman may be proud to acknowledge as her own handwork.

Lace Pattern Books.

An idea of the antiquity of hand wrought lace may be formed, when it is known that the earliest lace pattern books extant, date from the 16th Century. They are extremely rare, and have been nearly worn out by the usage and are now only preserved as rare and valuable literary curiosities. The oldest one with which the writer is familiar is a collection of lace and knitting patterns, published in 1597 just three hundred years ago. There is another, however, that bears date nearly one hundred years earlier. As pattern books were then expensive and easily damaged it was usual for ladies to preserve designs and stitches by working lace-samples, which are still kept as heirlooms in many families.

Instructions.—How to Begin.



FIRST—Baste the braid material on the pattern, folding the curve carefully and joining as seldom as possible.

Don't be discouraged if it fells a little: then overcast the edge and draw the inside edge of the braid down flat, being sure to put the needle through the holes at the edge so as not to draw the work and sew finely when it lays on the corners.

The first stitch is a folded leaf. (See Fig. 1.) It is made by starting from the bottom of the leaf and catching the thread at the top, then putting the needle over several times forming a sort of a twist at the bottom of the place where you began the vein,

the veining is made in the same way. Be sure to put the needle between the two threads which run lengthwise. (Fig. 2.) is a sort of wheel stitch. Begin by joining across the circle and back again, as described above, stopping at the last thread in the centre and putting the needle under the thread back of it and over the one in front several rows all around the centre of the wheel by working with the back of the needle is easier for some, it certainly prevents catching the needle in the braid.



Modern Lace Stitches.

No.

1—Buttonhole Stitch

Shows the method for working it. This simple lace stitch consists of the buttonhole-stitch worked in lines forward and backwards.

2—Buttonhole Net Stitch

This stitch consists of the buttonhole-stitch worked in lines forward and backwards, so that when completed it will form a net work.

3—Italian Net Stitch

Represents the same stitch as No. 2, but worked much finer, and care must be taken to get it exactly even or it will not look well.

4—Point de Bruxelles

Gives a pattern of a leaf which is worked by first making the buttonhole-stitch and then filling up with a cross stitch.

5—Antwerp Stitch

Is made by first making the buttonhole-stitch, and in returning the thread is twisted through the buttonhole-stitch and is enclosed by the fresh buttonhole-stitch.

6—Point d'Anvers Stitch

Is formed by first making the buttonhole-stitch, and in returning the thread is twisted through the buttonhole-stitch and is enclosed by two fresh buttonhole stitches in one space and four in the next, and repeat.

7 and 8—Point de Sorrento

These stitches are made by making two buttonhole-strokes, worked close together. Figure No. 8 shows the method for making it. No. 7 shows the effect when finished.

9, 10 and 11—Point de Venice

These effective stitches are made by making a buttonhole-loop as a footing and then a second loop into it shown in figure 10. No. 9 is made like No. 10, having two buttonhole-loops, and No. 11 is made with three buttonhole-loops.

12—Buttonhole Stitch Backwards

Gives a pattern in which a common buttonhole-stitch is made as a kind of footing and then by looping four stitches into the first large buttonhole-stitch which makes a thick scallop.

13—Twisted Bar

Is formed by making a single cross-stitch, and looks like a fine herringbone-stitch. It is used in narrow spaces, and is worked into the braid.

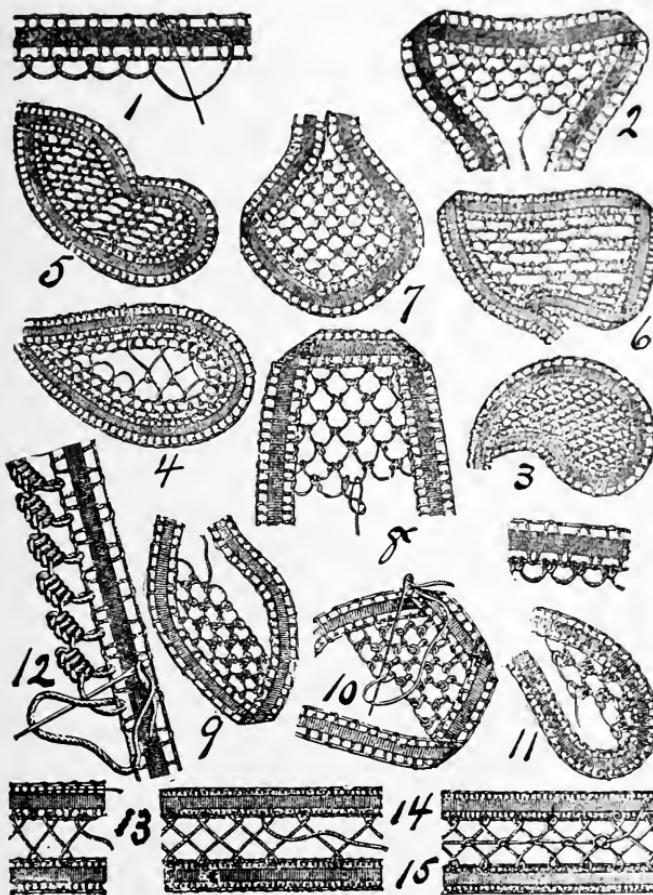
14—Double Twisted Bar

For this stitch make a double cross stitch, consisting of two lines, lying one over the other.

15—Point d'Alecon

Represents the double cross-stitch, consisting of two lines, lying over each other, and fastened by a buttonhole, made across it.

CHRISTIE & CO., 40 & 42 WEST 22D STREET, NEW YORK.



No.

16—Twisted Point d'Alecon

Is formed by making the herringbone-stitch twisted several times.

17—Festoon Point d'Esprit

The simple buttonhole-strokes are looped for festoons into each other.

18—Buttonhole-Stitch Bar

Is made by stretching at least three threads across, and worked over very closely with the buttonhole-stitch.

19—Picot Bar

Put the needle through the last buttonhole-loop, and twist the thread several times, and fasten by putting the needle through which forms picot.

20—Point D'Espagne

Is made by making the buttonhole-stitch and at the same time wind the thread round by putting the needle through several times.

21—Bar Rosette

This rosette has a pretty effect in joining and is the simple spider web stitch.

22—English Stitch

The threads are stretched first in one direction, then plaited through in the opposite direction, and finished with spider web.

23—Spinning Wheel

First make foundation threads as for plain wheel, then proceed to make centre by passing the needle backward over one thread and forwards under two threads.

24—Lace Border

Is composed of stitches No. 12, 21 and 23.

25—Point D'Angleterre

This effective stitch is used particularly for filling in leaves.

26—English Web Stitch

The threads are stretched first in one direction then plaited through in the opposite direction, then make one row of slanting threads. The second slanting thread is placed in the working of the wheels.

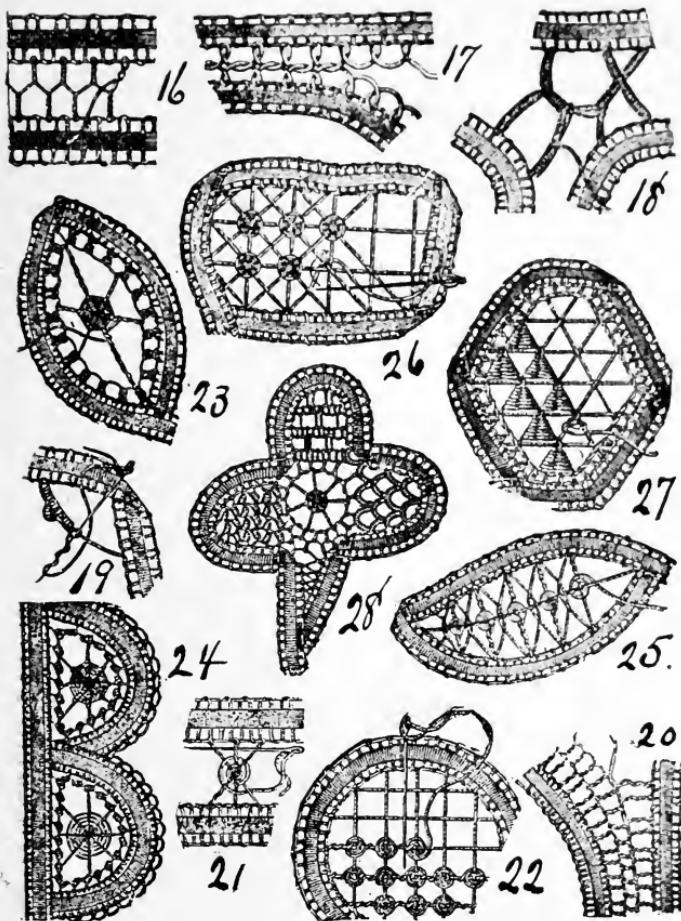
27—Irish Stitch

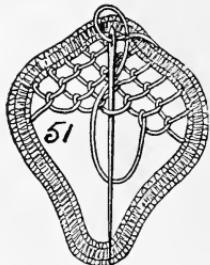
First work the horizontal threads, and over these weave in the two diagonal threads crossing each other, and forming regular slanting squares which are filled up with the darning stitch.

28—Trefoile

Shows how the different stitches may be utilized. This leaf is composed of stitches 18, 12, 20 and 21.

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Point de Bruxelles

No. 51. (FORWARD)

"The French name for Brussels Lace"

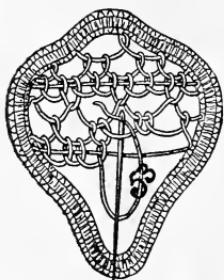
This is formed with successive rows of Buttonholes.

To work:—Commence on the right hand of the space in a corner, and make a loop across the work, return by making a loose Buttonhole into the first loop and so form two loops. For each row, fill every loop of the previous row with loose Buttonholes.

Net or Brussels Stitch

No. 52. (BACKWARD.)

Shows the same stitch worked back from left to right. You will find this quite essential in many cases where leaves are to be formed to come together in opposite directions to form the shape and not to have the same slant.



Point de Gibeciere

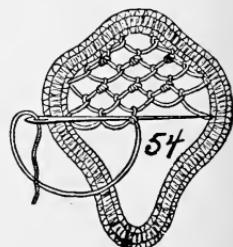
No. 53.

This is a long and a short buttonhole stitch, made in one, two and three rows of the Brussels stitch, made to form different widths of spaces. In the third row a cross line of thread is fastened to work the short and the long buttonhole over to form different length loops to be connected by the next row, and a drooping space to form an irregular effect.

Point de Venise

No. 54.

Commence to work from left to right, and work one loose Buttonhole stitch. Into this work four close Buttonhole Stitches, then make a loose stitch and work four close stitches into it. Second row: work a Buttonhole stitch into each loop. Repeat these two rows alternately to end of space.



Buttonhole Stitch

No. 55. (BARRED AND DROOPING.)

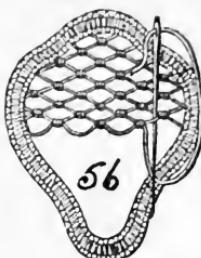
This stitch shows the brussels net stitch, worked over cross threads in uniform measure, in 4 rows and then a long drooping buttonhole-stitch connected by 2 short buttonhole-strokes in the same form as in No. 53. The third section to be filled the same as the first, uniform, having the irregular effect in the centre.



Spotted Lettice Stitch

No. 56. OR FESTON DE POINT.

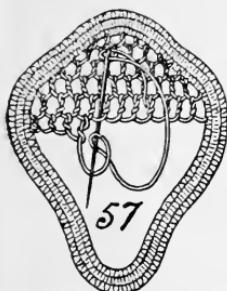
This stitch is made with Point de Bruxelles Loops, secured by being knotted at every loop. First row, make a Point de Bruxelles loop across the extreme point of the space, Second row, fasten the thread a little lower down than the first loop into the edge of the lace and make a Point de Bruxelles loop into the first made one, draw it up and then across the buttonhole that it forms a tight button-hole.



Point d'Espagne

No. 57.

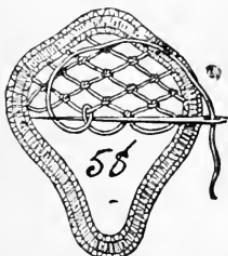
To work :—Commence the first row from right to left, and keep thread turned to the right, put the needle into the edge of lace and bring it out, inside the loop made by the thread. Draw it up rather loosely, and pass the needle again under the stitch, fasten to the lace at the end of the row.



Point De Milan, or point Feston

No. 58.

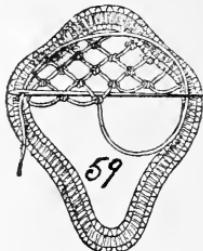
This stitch is made with Point de Bruxelles Loops, secured by being knotted at every loop, in the same order as No. 56 only in the opposite direction.



Knotted Point Feston

No. 59.

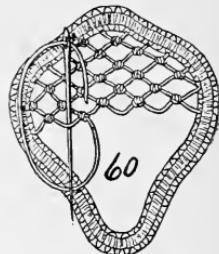
This stitch is made of the Point de Bruxelles loop knotted over twice, and then through the upper thread in the same form as in No. 54. Draw the V not tight.



Beaded Net

No. 60.

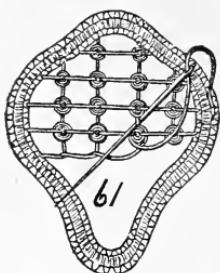
This stitch is comparatively new, and not found among the modern lace stitches. When well worked it has the appearance of Mecrame Knots on a square Mesh Net. It is worked the same as No. 52, only instead of one buttonhole, you pass the needle around the thread three times, and then through all the loops to form a tight firm knot.



Point d'Angleterre or Open English Lace

No. 61.

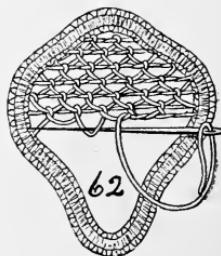
Fill up the space with single threads at an equal and short distance apart and in one direction. Then cross the threads in the opposite direction, and pass the needle over and under the lines alternately. Fasten the last thread well to the edge and twist over with the needle to where the first lines cross. Work around the cross about six or eight times and pass the needle over and under to make a spot. Twist again over the thread to the next cross and repeat as before.



Point d'Anvers

No. 62.

This stitch is worked with a thread being drawn through a line of buttonhole stitches, giving it the appearance of Antwerp lace, and known to many ladies as Point de Sorrento or Point de Malines.





Barcelona Lace

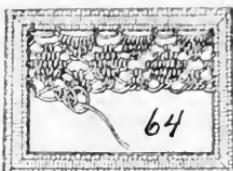
No. 63.

Work 4 Buttonhole stitches close together, then miss the space that would take 4 more, and make 4 others, leaving a loop between the close stitches, continue until the end of the row. Second row: work 3 Buttonholes into the loops left in the last row and make loops under the close work of that row. These 2 rows worked alternately form the lace.

Point de Valenciennes

No. 64.

To work:—First row: work one long and one short Point de Brussels stitch to the end of the row. Second row: into the long stitch work nine close Buttonhole stitches, miss over the short stitch, and work nine close Buttonhole stitches, into the next long stitch. Third row: work five Buttonhole stitches in the nine of the last row, and two into the short Buttonhole stitch. Fourth row: work two Buttonholes into the five stitches, and five over the two Buttonhole stitches and repeat to the end of row. Fifth row: work nine Buttonholes over the five stitches, miss over the two Buttonhole stitches, and work nine Buttonholes over the next five stitches and repeat. Seventh row: commence like the fourth row and continue the rows until the space is filled.



64

Point de Brabancon

No. 65.

Commence at the left side. First row: work one long and one small buttonhole stitch in succession to end of the row, and fasten to lace. Second row: work 7 close buttonhole stitches into the long, and two loose stitches into the small loops, repeat the rows alternately.



65

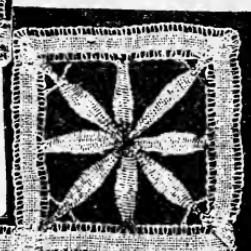
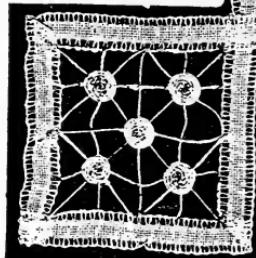
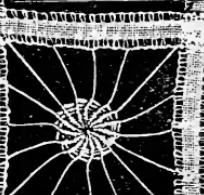
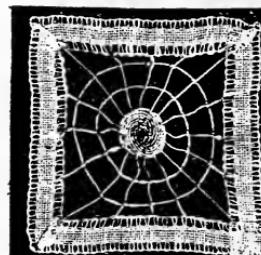
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TAUGHT BY MAIL.

EACH 25 CENTS.

Six different stitches, - \$1.00

Each stitch is worked on green muslin
2 inches square, giving
the outline how
to form it and how it
is worked. You will
find this a good guide
to help you.



No. 1—Spider Web

" 2—Compass

Stitch

" 3—Spinning
Wheel

" 4—Rose Stitch

" 5—Picot Bars

" 6—Pyramid and Interwoven Wheel

NOTE.—Order by number only.

Do not cut the book.

Stitches will be sent by mail post-
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31



40



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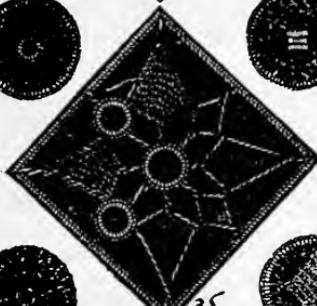
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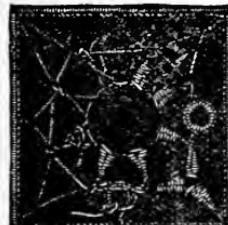
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Number

IDEAL HONITON

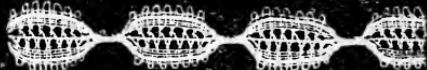
Per Doz. Per Yard

114



.60 .06

133



.60 .06

132



.60 .06

167



.60 .06

168



.70 .07

182



1.15 .10

183



1.20 .10

187



1.35 .12

Number	IDEAL HONITON.	Per. Doz.	Per Yard
168		.70	.07
263		.70	.07
387		.75	.07
181		1.20	.11
214		1.20	.10
194		1.20	.10
188		.140	.12

HONITON LACE BRAIDS

(PATTERNS NOT GIVEN).

No			
184	- - - - -	Same as No. 183, only one and one dot	
213	- - - - -	" " No. 214, " " " " "	
448	- - - - -	Same size as 187 with four and four dots	
446	- - - - -	Same size as 187, like 194	

Prices same as the above sizes.

Number	POINT LACE	Per Doz.	Per Yard
158		.35	.03
155		.35	.03
156		.35	.03
142		.35	.03
149		.40	.04
144		.50	.05
152		.30	.03
121		.50	.05
124		.50	.05
125		.50	.05

Number

POINT AND PURLS

Per Doz.

Per Yard

243



.55

.07

138



.45

.04

119



.45

.04

128



.45

.04

136



.60

.06

134



.65

.06

141



.75

.07

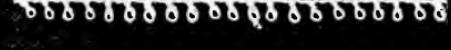
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.15

.02

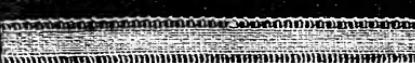
145



.30

.03

BATTENBURG BRAIDS.

Number		Per doz. yds.	3 doz. yds.
8108		.30	.80
8112		.35	.95
8118		.40	1.10
1638		.35	.90
1639		.35	.90
1631		.40	1.10
1462		.35	1.00
1629		.25	.65
1628		.25	.75
1632		.35	.90
1626		.90	
1625			1627
\$1.10			\$1.25

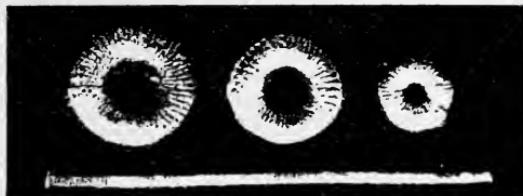
This is the **BEST LINEN THREAD** bleached in the sun.
It has no equal for making Battenburg Lace work.

We are the
Sole owners
of this
THREAD.



Each hank is
numbered
with this
LABEL.

Numbers 25, 30, 35, 40, 50, 60 finest,
10c. per Hank } 3 Hanks for 25 cents.
 } \$1.00 per Dozen Hanks.



Battenburg Ring, 8c., 10c., 12c., per Dozen,
Lace Cord, 30c. per Doz.; 3c. per Yard.

LACE THREAD (in Balls).

"Fil Au Petit Moulin." (made in France).

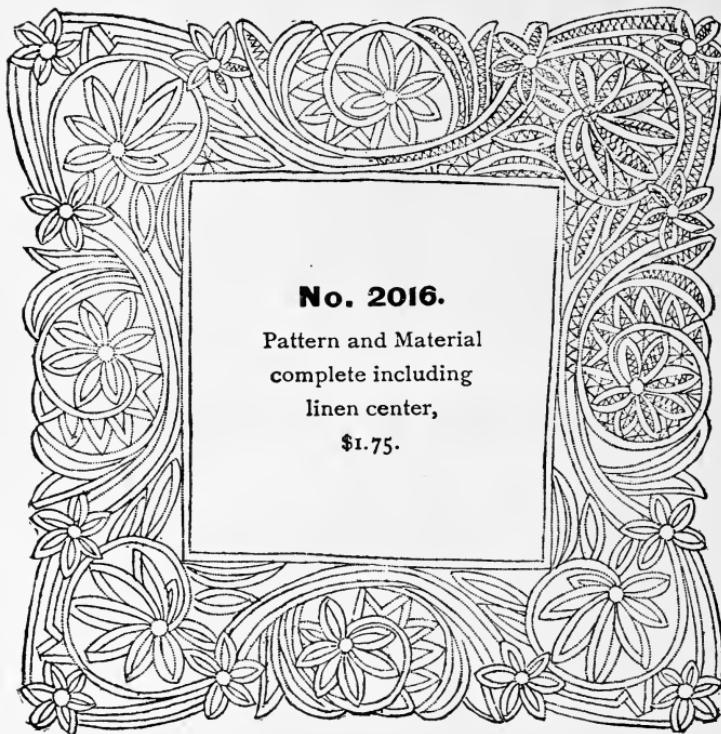
500, 600, 700, 800,	- - - -	5 Cents per ball
1000, 1200, 1500,	- - - -	6 " "

POSTAGE EXTRA

BATTENBURG LACE SQUARE

($22\frac{1}{2} \times 22\frac{1}{2}$)

WITH 12 INCH LINEN CENTER.



Pattern No. 2016, - - - - 60c.

Take 24 yards of braid 1629—3 Hanks thread and 20 rings.

We have any number of patterns all sizes and styles for
Battenburg work. We Baste, Teach, and furnish material.

RENAISSANCE LACE

No. 2122.

Pattern	14x14 square,	-	-	25c.
	24x24 "	-	-	50c.
	24x24 round,	-	-	50c.



No 2122 R
24 yds Braid.
45 Rings -
14

	Pattern and Material	
14x14 square,	-	90c.
24x24 square,	-	\$2.20.

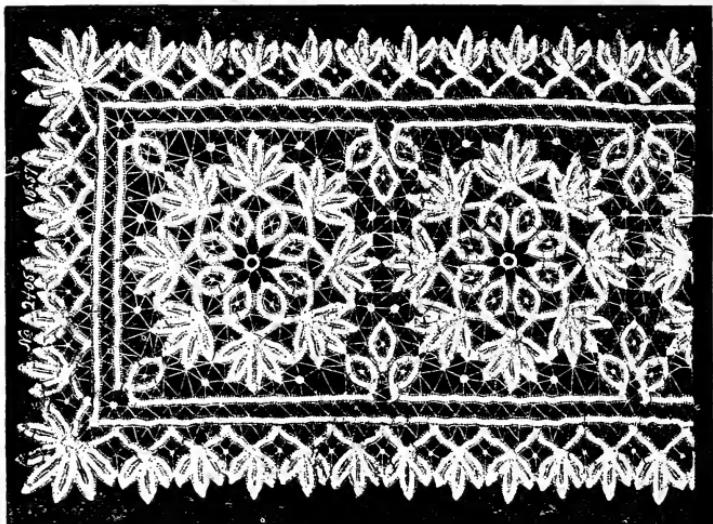
No. 2122 R., - - \$2.00.

The prices given include material complete to finish.

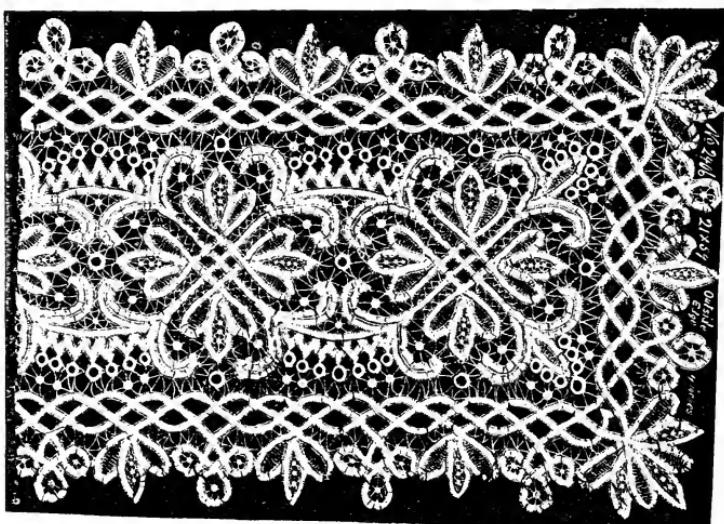
$\frac{1}{2}$ Pattern, 75c, Whole, \$1.25
6 Dozen Braid, 5 Rings. 3 Hanks Thread.

No. 2406.

21 ~~24~~ 59.



BUREAU SCARFS. Each Scarf has Five Figures in Center.



$\frac{1}{2}$ Dozen Braid, 100 Rings, 6 Hanks Thread,
Whole, \$1.25.

No. 2405.
18 x 57.

HONITON AND POINT LACE HANDKERCHIEF

Pattern No. 103.



Pattern (12 $\frac{1}{2}$ x 12 $\frac{1}{2}$) - - - - - 40c.

With material complete to finish, including Braids,
Thread and Linen Center, by mail, - - - \$1.50

We have twenty different handkerchief Patterns.

Princess Handkerchief.

No. 106, PATTERN, 40c.



Pattern and all materials to finish, \$1.35.

6 yards Point Braid, 4 yards Purling, 6 1/4 yards Honiton Braid,
2 balls of I ace Thread. Linen Center.

POINT LACE HANDKERCHIEF

All materials furnished; braids, thread and center, are of the finest linen.



No. 659.

Handkerchief, 12x12 Pattern, .35c.
With material, - - - \$1.10



No 671.
11 $\frac{1}{2}$ x 11 $\frac{1}{2}$
16 Yds Point
3 - Purles
2 Balls Thread.



No 672.
12 $\frac{1}{2}$ x 12 $\frac{1}{2}$
16 Yds Point
3 - Purles
2 Balls Thread.

Pattern 671 or 672, - - - 35c.
Including material complete \$1.15



No 662.
12 Yds Point
2 Balls Thread

Pattern - - - - 35c.
Including material, - - \$1.00



Pattern, - - - - 40c.
Material complete, - - \$1.15

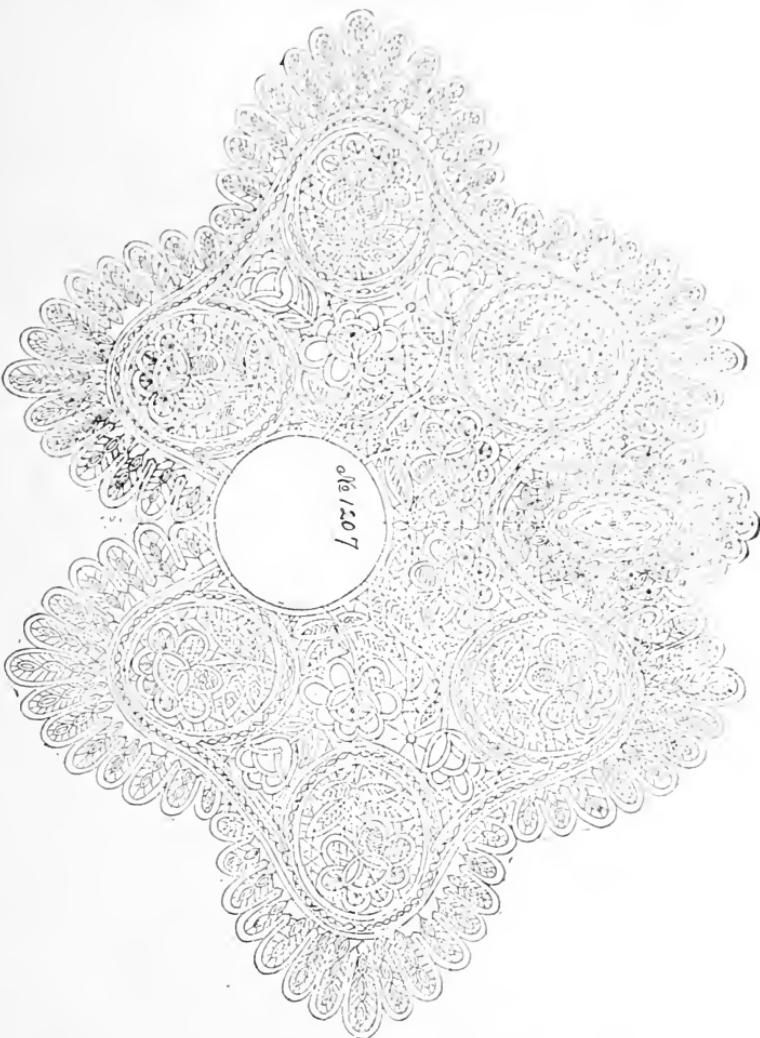
Princess Handkerchief

No. 632, Pattern, 50c.



Pattern and all material to finish, \$1.50.

13 yards Point Braid, 3 yards Purling, 2 balls of thread,
2¼ yards Honiton. 1 yard of fancy, Linen Center,

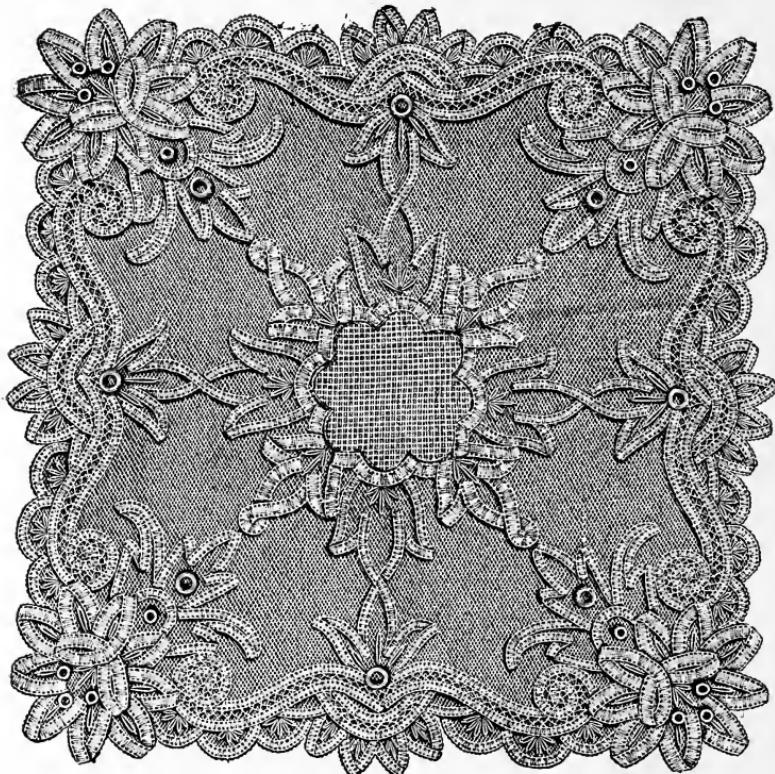


PRINCESS COLLAR.—Back from the Neck, 10 inches.—Shoulder, $11\frac{1}{2}$ inches.
This handsome collar is made of the fine Point and Honiton braid. It is a very
sylvish shape, having a sailor back, and points falling on the shoulders.
Pattern, 75 cents; with all material to finish, \$2.75.

Cushion Cover

No. 2389, 20 x 20.

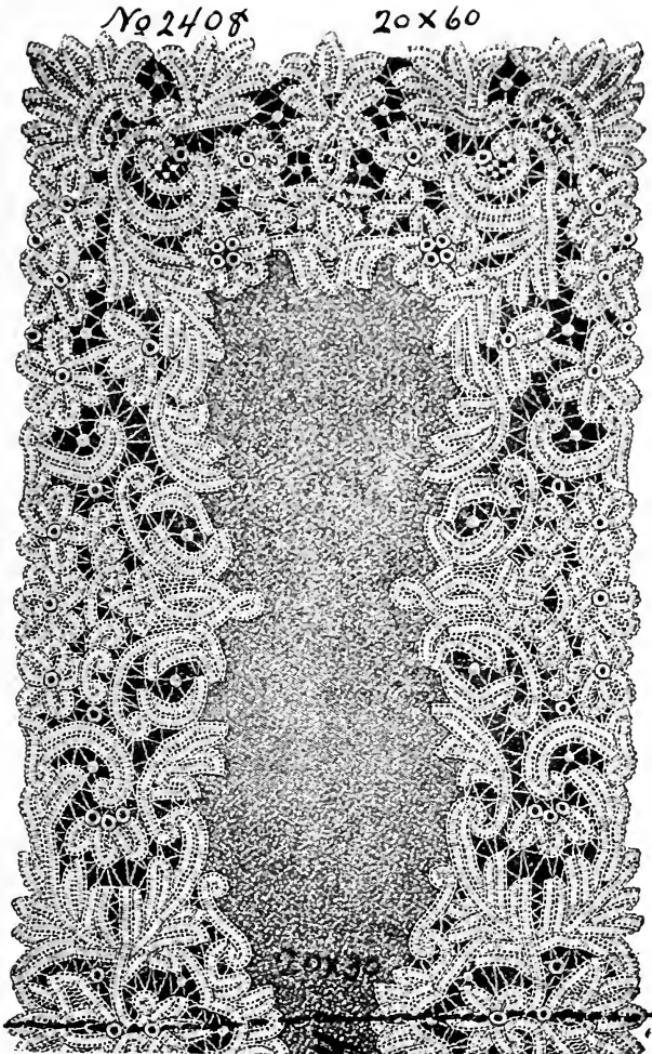
Pattern, - - - .50



2 dozen Fine Braid, 2 dozen Fancy Rings, Thread, Net all Cream or White;
Pattern and Material, \$2.00.

MATERIAL COMPLETE

Half Pattern Braid, Rings, Thread and Linen for center, \$3.00



BUREAU SCARF

Half Pattern, - .75
Whole Pattern, - \$1.25

We Keep—

in stock a large line of

... **PATTERNS**

(Original drawings made by ourselves)

For Handkerchiefs, Center Pieces, Squares, Collars, Bolero Jackets, Dress Trimmings, Bureau-scarfs, Vestibule Door Curtains and all kinds of applique Lace patterns for both Honiton and Battenburg Braids.



No. 2360—Pattern $17\frac{1}{2}$ x 35 75

This pattern can be stamped for a front door curtain any size to fit.
(Send size of glass and we will quote price).

This is a New Thread we have made to order
expressly for us.

See page on
thread and
state number
wanted on
each coupon.

*For all Kinds of LACE Work,
Will not Kink or Knot.*

LAWN BLEACHED AND NATURAL TINT.

NUMBERS 25, 30, 35, 40, 50, 60.

Each coupon is good for
one hank of Lace Thread
FREE when sent with an
order for \$1.00 worth of
lace braids or patterns from
this CATALOGUE.

With an order for \$1.00 from this book this coupon
is good for one hank of thread FREE.

**C & C. Hanked, English No
LACE Thread.**

With an order for \$1.00 from this book this coupon
is good for one hank of thread FREE.

**C & C. Hanked, English No
LACE Thread.**

With an order for \$1.00 from this book this coupon
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**C & C. Hanked, English No
LACE Thread.**

With an order for \$1.00 from this book this coupon
is good for one hank of thread FREE.

**C & C. Hanked, English No
LACE Thread.**

Send
No.



This coupon
good for
one hank of
thread FREE
with an
order for
\$1.00

This label on each Hank of Thread.

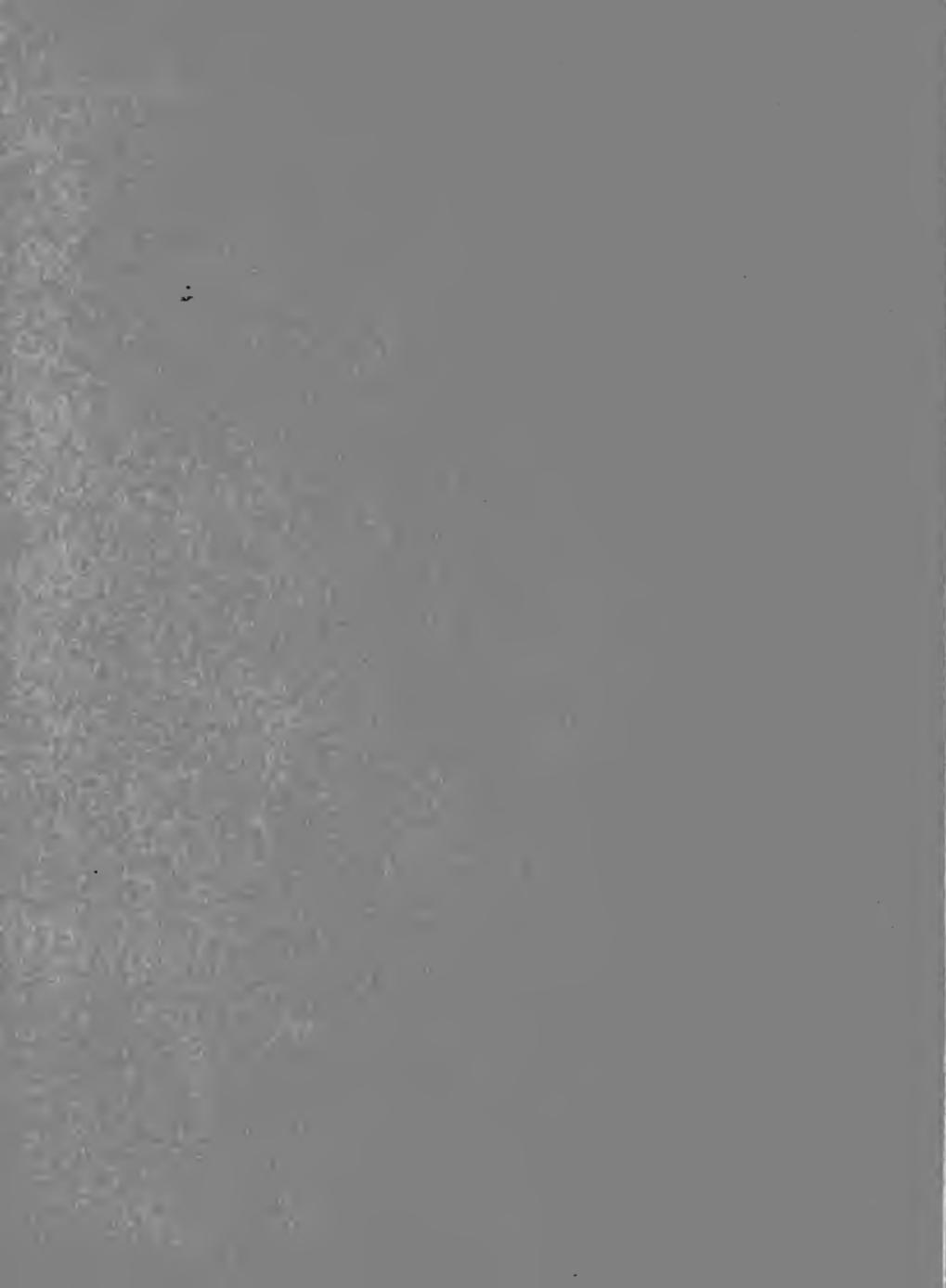


WARNING.

We do not keep
cheap
COTTON BRAIDS.

We import
only the best.

Three-quarters of the braid
that is sold to-day is all or
part cotton and will not pay
for the work that you put with
it, as it will shrink in washing.



RENAISSANCE COLLAR

New Paris Shape.

No. 1614. (On front cover).

Pattern and all material
complete, \$2.50

Fine French Braid, Thread,
Fancy Rings, Mechlin Net.
(White or Cream).

Pattern of Yoke (same design),
50 Cents.

" of Dress Front, same design,
50 Cents.

(Send cut paper pattern of shape wanted).

MARIE ANTOINETTE

CUSHION COVER.

No. 1702. 20x20.

Pattern and all material,
complete, \$2.25

All of the best Fancy Braids,
Cords, Thread, Rings and Net.

All material (without Fancy
Braids on edge), . . \$1.85

For basting and starting
flowers and leaves, add 25c.

NOTICE.

Please read carefully the following instructions, as a failure to comply with them
often causes unnecessary trouble, delay and expense.

Not responsible for losses or damage to goods sent by mail.

If registered there is but little risk.

For 10 cents extra we will insure any package up to the amount of \$5.00.

We guarantee the delivery on such packages. Goods cannot be sent C. O. D. by
mail and therefore must be prepaid in full.

How to order Lace Braids.

Take one-half sheet of Note paper.

Write at the top your Name and P. O. Address.

Date and amount of Money sent.

Write your order on one side only.

Take plenty of room—write plainly.

Do not crowd your figures.

HOW TO FORWARD MONEY.

We prefer remittances (when possible) by

Bank Drafts on N. Y. P. O. Money Orders,

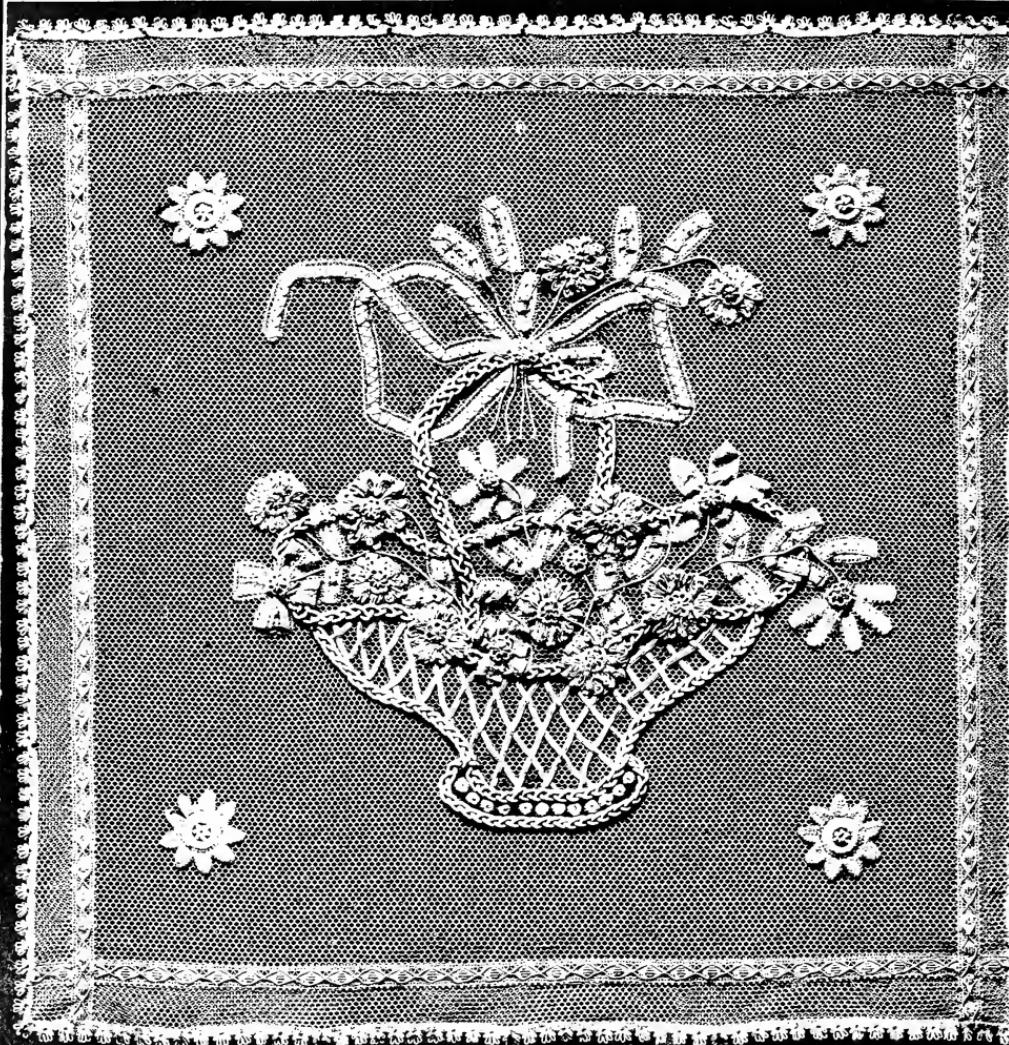
Or Express Money Orders.

Always make payable to the order of

CHRISTIE & CO., New York.

For 3 Cents extra, you can get P. O. Money Order.

MARIE ANTOINETTE



CUSHION COVER, No. 1702